

Sunday, March 24, 2002, 3 p.m.  
Walter Hall

University of Toronto  
Faculty of Music

Presents

## Early Music Ensembles

Chad Clark, baritone, Amy Dodington, Kristin Mueller,  
Natalie Rogerson, sopranos; Gilian Howard, oboe; Aleks Schuermer, flute;  
Tori Lindsay, Laima Ohlsson, Amanda Penner, violins; Jennifer Spleit, viola;  
Martin Kratky, cello; Mark Andrews, Ashiq Aziz, Estelle Joubert, harpsichords  
and

SINE NOMINE, Ensemble for Medieval Music:

Andrea Budgey, voice and rebec; Janice Kerkkamp, voice and flute;  
Randall Rosenfeld, long-necked lute.

### PROGRAMME

#### Troisième Leçon de Ténèbres 1714

**FRANÇOIS COUPERIN**

- YOD** *The adversary hath spread out his hand upon all of her pleasant things;  
for she hath seen that the heathen entered into her sanctuary.*
- KAPH** *All her people sigh, they seek bread; they have given their pleasant things  
for meat to relieve the soul.*
- LAMED** *All ye that pass by, behold, and see if there be any sorrow like unto  
my sorrow, which is done unto me.*
- MEM** *Jerusalem, Jerusalem, return to the Lord thy God.*

Amy Dodington, Natalie Rogerson, sopranos; Mark Andrews, harpsichord

#### Inutiles penser

**MICHAEL LAMBERT**

#### Le Beau Berger Tircis

arr. Hotetterre

Kristen Mueller, soprano; Aleks Schuermer, flute; Ashiq Aziz, harpsichord

#### Estampie on Mot me tenc ben per paguatz

**GUIRAUT RIQUIER**  
(c. 1230-1300)

arr. SINE NOMINE

#### De monte lapis

**ANONYMOUS**

(Saint-Martial de Limoges, 12th c.)

#### Cuncti simus concanentes

**ANONYMOUS**

(Llibre Vermell, c. 1400)

SINE NOMINE Ensemble for Medieval Music

INTERMISSION

Overture

Air de Venus

*Strike, strike and never stop: so that Echo responds to your work.  
Forge new arrows for the son of Venus, to make him wound everyone's heart.  
Strike... You work for the happiness of the world.*

Kristen Mueller, soprano

Choeur

Premier Menuet, Deuxième Menuet

Duo de deux graces

*Allow Love to wound you, Beauties, chase the arrow!  
Learn that tenderness is the soul of beauty.  
If you want the Graces to always accompany you,  
Follow the arrows of Love.*

Amy Dodington & Natalie Rogerson, sopranos

Air d'une Grace

*It is in extreme tenderness that we find perfect pleasure,  
We are not happy except when we love, other things are without attraction, In order  
to be happy, Love must wound us with his arrows.*

Natalie Rogerson, soprano

Louré pour les ris et les plaisirs

Air d'une Grace

*Ah! How Love prepares this day for new conquests!  
How his charms will subdue the unsuspecting beauties!  
He will shoot all the rebellious hearts, He will eternally wound them with his arrows;  
Far from hearing them, let us seek out their blows; What heart can complain of such  
a sweet torment? To the God of Love let us yield the victory; when he subjects us to  
his desires, it's less for his glory than for our pleasure.  
How your favours will charm the hearts, Love, how the Cruelties you will tame! And  
how the true lovers will profit from it !  
You will shoot all the rebellious...*

Amy Dodington, soprano

Air de Céphise (Paisible lieux)

*Peaceful place, pleasant retreat, I will love only you.  
In vain, thousands of shepherds come to my knees to swear faithful love.  
I scorn their love and abandon them for the pleasure that you give me.  
Efforts are made every day to try to make me surrender my heart  
But, whatever oaths are sworn, these are the traps of love,  
I will guard myself well not to surrender to them!*

Kristen Mueller, soprano

Récit

### Air de Dom Carlos

*In vain the night restores rest to the earth.*

*My heart is always agitated*

*But my trouble and my cares are my happiness,*

*I prefer to play than to have a profound peace. In vain the night...*

*It is up to you to serve a constant passion,*

*Submit to the love and beauty that enchant me!*

*With your most tender songs, enchant pleasure*

*Return the pleasure that I feel to her.*

Chad Clark, baritone

### Premier air, pour les espagnols

#### El esperar

*To wait for love is worth it. Persistence strengthens fate. By experiencing the depths,  
we transform suffering. At the end is the loved one. To wait for love is worth it.*

Natalie Rogerson, soprano

### Second Air rondeau

#### Récit

*You are not amusing, ungrateful Leonora, Do you love he who adores you? If perhaps  
my tender love doesn't wound your soul, then night will speed up the flame of love  
and serve me better than the day.*

### Air de Dom Carlos

*Isn't it time that a great happiness responds to the needs  
greatly proven by my sincere love?*

*Doesn't the most sincere love of the world have the rights over your heart?*

Chad Clark, baritone

#### Récit

*All of you, sing, celebrate these beautiful passions;*

*That your voices and your songs might await those hearts.*

#### Chœur

*Let us sing of such beautiful passions,*

*that our voices and our songs might await those hearts.*

### Sarabande

#### Air

*Be happy in your love, Lovers, you are ready to return it;*

*A heart that is always attacked, lets down its defences,*

*sooner or later, happy days will come to those who wait for them.*

Amy Dodington, soprano

### Passacaille



Members of Sine Nomine Ensemble for Medieval Music and Martin Kratky are alumnae of the Faculty of Music. We are pleased that they are able to join us in today's celebration in honour of Timothy McGee.



## Meet the Artists

SINE NOMINE was founded in 1991 to research and perform the music of the Middle Ages, and has performed in most of the provinces of Canada, as well as in England and the United States. A CD on the British Saydisc/Amon Ra label, entitled *A Golden Treasury of Mediareview Music*, received critical acclaim, and the ensemble has been heard on both CBC Radio and National Public Radio in the U.S. All the members of SINE NOMINE have attended the Faculty of Music, and most have worked with Professor McGee.

The members of the Early Music Ensembles are undergraduate and graduate students from the Faculty of Music, University of Toronto. Directed by Mary Enid Haines, with the assistance of John Edwards, they are coached by Kevin Mallon, Alison Melville and John Abberger. We are happy to present this concert in honour of the former director of the Early Music Ensembles, Professor Tim McGee on the occasion of his retirement.



## Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.



Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

*For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 416-946-3145.*

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*As of January 21, 2002*

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# HONOURING *Timothy McGee*

Welcome to this special concert in honour of Professor Timothy McGee on the occasion of his retirement.

McGee has been a professor of musicology in the Faculty of Music and the Centre of Medieval Studies at U of T since 1973. His areas of research are the performance of music before 1800 and the music of Canada. He has edited medieval dances and directed the Historical Performance Ensembles in the Faculty since 1986.

Founding director of the Toronto Consort, Timothy McGee for many years edited the early music for, and performed with, this highly successful group. Most of his career, in fact, has been concerned with performance.

His *Medieval and Renaissance music* (1985) is a general performer's guide. Other publications deal with very difficult and important aspects of performance practice: *Singing early music* (edited with other scholars, 1996) deals with the pronunciation of European languages in the late Middle Ages and Renaissance, including the various dialects of Latin. His latest book, *The Sound of Medieval Song: Vocal Style and Ornamentation According to the Theorists* (1998) is a masterly and innovative interpretation of early notation and its descriptions in treatises. In 2001, McGee won Early Music America's Howard Mayer Brown Award for lifetime achievement in early music.

Canadian composers have also engaged his attention, beginning with a biography of Barbara Pentland and culminating in 1995 with his editorship of *Essays in Honour of John Beckwith*.

Currently on the Board of the American Musicological Society, he has held Senior Fellowships in the Connaught Research programme and at the *Villa I Tatti*, the Harvard Center for Italian and Renaissance Studies in Florence. He is now writing a history of civic musicians in Florence.

It will be hard to replace this versatile and productive scholar and performer, an entertaining colleague always ready for a stimulating debate. We wish him a happy retirement.

—Andrew Hughes

*If you would like to make a donation in honour of Professor McGee's retirement, please contact Marilyn Brown, Director of Development and Alumni Relations at 416-946-3145. As per Professor McGee's wishes, donations will be directed to the Kenneth H. Peacock Lecture Series in Music, a new fund that will provide for an annual series of lectures in musicology, theory, composition and music education.*